

STUDIO LIGHT

INCORPORATING

THE ARISTO EAGLE
THE ARTURA BULLETIN



JAN.



1913

A MAGAZINE OF INFORMATION FOR THE PROFESSION
PUBLISHED BY THE
EASTMAN KODAK COMPANY, ROCHESTER, N.Y.

SEED



PLATES

Speed in a plate is a decided advantage to the portrait photographer, but not speed at a loss of quality.

It's Seed quality combined with extreme speed that has made the Seed Gilt Edge 30 so popular with the best portrait photographers.

*It's the speed that has been increased—
not the price.*

SEED DRY PLATE DIVISION,
EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers.

OUR POLICY

Our business was established on a quality basis.

It has grown because we act on the belief that we can maintain our position in the trade just so long as we make better goods than our competitors—and no longer.

Our customers receive the benefit of the most advanced photographic thought of Europe and America. Our American and foreign factories are in constant touch with each other. Each has the benefit of the work and the discoveries of the other. The very breadth of our business enables us to give to each department absolutely the best that the world affords in technical skill and in producing facilities. The man with a new photographic idea turns to Rochester for a market just as he turns to Washington for his letters patent.

Our theory is that we can best serve ourselves by supplying our customers the best goods. Our acts have made this Theory a Policy, for we have not merely the desire to make the best goods but the means of converting that desire into a Reality.

In our thirty years in the photographic business there have been several revolutionary changes. Doubtless there will be many more. Whatever they may be our Policy shall be to furnish (without following every mere will-o'-the wisp) the very best of those goods which painstaking testing shall prove to be of benefit to our customers in the Simplification of Photographic Processes and the Advancement of the Art.

E. K. Co.



FROM AN ETCHING BLACK PLATINUM PRINT

*By The Misses Selby
New York, N. Y.*



STUDIO LIGHT

INCORPORATING

THE ARISTO EAGLE .. THE ARTURA BULLETIN

ESTABLISHED 1901

ESTABLISHED 1906

VOL. 4

JANUARY 1913

No. 11

KEEP IT UP

PHOTOGRAPHERS BROKE ALL DECEMBER RECORDS AND WE ARE STILL ADVERTISING—KEEP UP YOUR END

The Christmas business has been greater than ever before—more photographers have been advertising than ever before, and more people have been having pictures made. They have been reminded by almost every magazine they have looked over for Christmas suggestions that photographs make very desirable presents and that there is a photographer in their town. Naturally, the photographer who advertised got the bulk of this business.

There is but one logical thing to do to keep up this business and that is to keep up the advertising. That is what we are doing, because we have confidence in the results that will come from *more* advertising. If you have followed up our work and had a good business, *keep it up.*

For the hundreds of pictures

your customers have received for Christmas, hundreds will be made to give in return, and you have only skimmed the surface of the business that is as yet untouched.

Nothing but persistent advertising will bring this business to you. We have a lot of attractive illustrated copy we will use during the coming year, and the same strong class of arguments will be used as in our 1912 copy, which was hard to beat.

The copy shown on page 5 will appear as full pages in the January number of *Ainslee's*, *Century*, *Everybody's* and *Harper's*. February *Cosopolitan*, issued January 10th, will carry the same copy, and it is sure to appeal to the fathers and mothers who have growing boys.

It is your advertising but you must do your part to get the benefit of it. If you have been using our copy or following it up with copy of your own, you have undoubtedly been benefited the same as hundreds of others.

As we have said before, this advertising is not a hundred yard dash—it's a marathon and we have only started.

If you make a \$100.00 appropriation for 1913 advertising and use it all up in one month, you are out of the running. It is better to set aside an allowance for twelve months, even if it is smaller for each month, and *keep it up.*



WHERE DO YOU STAND?

THE IMPORTANCE OF KNOWING YOUR BUSINESS

If you were asked a number of questions about your 1912 business, would you be able to answer them correctly? For example: how much did you make during the past year by taking advantage of your cash discounts, what has been the depreciation on your furniture, fixtures and working apparatus, how much has your general expense amounted to, how many bad accounts have been charged to profit and loss, and how much have your actual profits increased or decreased during the past year?

These and many other things should be known by you the first of every year, and in order that they may be known, it is necessary that you should have some simple system of keeping your books, taking an inventory the first of every year and know-

ing how to close your books so these facts may all be brought to light, even if they are rather startling to you.

It is impossible for anyone to change a condition of affairs until he knows what is wrong, and nothing will throw so much light on one's business as an inventory and trial balance. You may think your business is an exception and that these things are not important, but they are if you wish to better conditions.

You say roughly that your business is worth so much, but you don't know how far off you are until you want to sell it, or have a fire and an insurance adjuster puts a value on your loss. If for no other reason, an inventory is of a great deal of value to you for just such an emergency, for then you know just what you owned at a given time, and if you keep up your stock, you can always have a fair idea of where you stand.

Possibly you are not familiar with accounting, but the smaller your business the more simple it will be, and any bookkeeper will, for a few dollars, be willing to start you right and drop in once in a while to help you out when you are in trouble.

If you have never had a systematic method of doing business, begin right by not cheating yourself on your inventory. If a thing is worthless to you, throw it away and make room for fresh

"He may be President." That is the proud privilege of every American born boy.

But, whether or no, he is your son and photographs that preserve his boyhood and youth will mean everything to you in after years.

What he means to you now, he will also mean to others some day, and the little collection—"taken at" various ages—will be a priceless treasure for generations to come.



There's a photographer in your town.
Eastman Kodak Company, Rochester, N. Y.

stock, and if it has merely decreased in value, be sure you allow liberally for depreciation. If you will allow ten per cent. a year for depreciation on furniture and accessories, you will find that in ten years, they have been paid for and you can throw them away or sell them for a small amount, which can be credited to this account.

This depreciation is a part of the cost of every dozen pictures you turn out of your studio, and it is useless to try to figure costs and profits unless all these things are taken into consideration.

Hopelessly bad accounts are also a part of your cost of doing business and should be charged to profit and loss, but they are not so apt to accumulate if an orderly set of books is kept and statements sent each month. Bills are much more quickly paid when the customer is promptly reminded of the indebtedness, and you will work harder to collect poor accounts when you are reminded each month that they are still on your books. Many of the disputes regarding accounts are due to the fact that the photographer has never sent the customer a statement.

Pay your own bills by check, not only as a means of simplifying your bookkeeping and giving you a receipt for each payment when the cancelled checks are returned, but because it gives you more prestige with the

people you buy from. It is not good business to go down in your pocket for the rent money or your stock bill.

Pay yourself a salary the same as you do your help, and if you have to use your business capital for personal expenses, charge it up to yourself and see that your business is credited with the amount. Business is business and you can only keep out of the woods by conducting the affairs of your studio as other people conduct their business. You may have some surprises in store for yourself when you learn what you really own, how much it costs you to make a dozen pictures and what your percentage of profit really is, but it will do you good to know these things and you will profit by the knowledge.



Begin the New Year with an Eastman Studio Register System, a record system which takes care of all sittings, orders, payments, deliveries, duplicate orders and is a permanent record or register of all negatives. Complete outfit, including desk box, transfer box, complete set of cards and instructions for use, \$5.00.



ZELTA
FOR INDIVIDUALITY.



FROM AN ETCHING BLACK PLATINUM PRINT

*By The Misses Selby
New York, N. Y.*





A



B

COPYING STUNTS

Most every photographer has at some time during his business career had a customer make a request which seemed unreasonable or at least so difficult that it was not worth considering. Of course it is not reasonable for a sitter to ask the photographer to button up his coat when a negative has been made with the coat open and a new negative would be much easier, but there are exceptions.

You have probably had occasion to copy a single head or figure out of an old group, when the death of the subject made a portrait worth a great deal to the relatives and friends. In such cases the work is not only very

profitable when it is well done, but a satisfied customer will do you as much good in advertising your studio as the actual profit on the work, which, of course, should be charged at a price to make it well worth while.

We can not well tell of all the little tricks that can be used in copying, but our one example will suggest others, and once you have done a good piece of work for a customer, it will bring you other work of a like nature.

Our first illustration (A) is an example of what one often finds a difficult task. It is necessary to make a suitable bust picture and the subject is without coat or collar, in outing clothes, or the other figures are in such a posi-



C



D

tion that it seems almost an impossibility, but there is a very easy way.

First of all, pick out a negative or make one of a man about the same size as the subject in your group, with a neat coat, collar and tie, and make a print, which should be cut out as shown in our illustration (B). When this has been done, make a copy of the head from the group, holding the print of the coat against the ground glass, so the head and neck may be of the right size to fit the coat and collar.

This negative should be retouched and the other figures opaqued out, so a print may be made, showing a white ground, as in our illustration (C).

The print (B) is then attached to the print (C) and the combination copied. The result should be fully as good as that shown in our illustration (D), and when printed on a suitable paper, the customer will most invariably be pleased with the result. A bit of air brush work on the white ground before the print is copied, will help the effect, but is not absolutely necessary.

Along this same line might be mentioned a way to secure more contrast in a copy from a very faint or faded print. Of course one may intensify the negative or use ground glass substitute on the back to intensify the highlights, but the method we have in mind is to make two negatives exactly

alike without moving the camera. When the print is to be made, the two negatives are placed in the printing frame, the paper being in contact with the first negative. As each highlight of the second negative is directly over the highlight of the first negative, the resulting print will have much more strength than if made from only the one negative. If greater diffusion is desired a sheet of tissue paper may be placed between the two negatives.



DECIDEDLY DIFFERENT

A professional was heard to say to one of our representatives, "No, I don't think I will attend the Eastman School when it comes this year, as the program is the same as when I attended last year."

Now, it may be true that the printed program of the School is similar to that of previous years, but the School is not. Such an idea is far from correct, for the lectures and demonstrations *are* different—they are up to the minute.

When a subject such as lighting and posing is given on a program, there is no way of telling all the new things that are embodied in the demonstration and talk on the subject. Our school force is always on the lookout for new ideas, better methods,

in fact for anything that will aid the profession in producing better results. Its members are constantly coming into contact with new people—people with new ideas, who *do* things, and every new idea or feature that can be introduced into their talks or demonstrations is eagerly seized upon and made use of.

There has been much discussion in the conventions of the past year, regarding the importance of good practical talks on the business organization and cost system of the average studio and the advantages to be derived from advertising. It has been interesting to note that the consensus of opinion in almost every instance, has been that there should be more practical and helpful business talks. The average photographer wants to be a better business man—wants to know how to stop the leaks and increase his profit, to know how much money he is making or losing and how best to advertise.

The helpful magazine advertising, "There's a photographer in your town," has increased the business of professional photographers all over the country and has demonstrated the advantage and importance of good local advertising.

We are following up these demands. The business lectures which have been added to the School are full of the meat which makes good business system, and



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only good business system can make good business men. These lectures on Business Organization, Advertising and Salesmanship will be of particular interest to every photographer who wishes to be a good business man as well as a good photographer.

Of the new things in demonstrations, the greatest interest will probably be shown in the complete demonstration of the new ready-sensitized, matte albumen Zelta paper. With this new printing-out paper, any tone from a Red Chalk to an Engraving Black may be produced in a single toning bath. It is a paper for high grade work, the extreme range of tone allowing for the expression of individuality as in no other ready-sensitized paper.

There are many new things in the talks and demonstrations of work under the light, printing room methods, commercial photography, sepia methods with the various papers, etc., the program being merely the framework on which the new 1913 School has been built.

And in the factories, there is no standing still, our experts are constantly devising newer, better and more economical methods for producing results, and those in charge of the School are kept posted.

There has never been a season in the history of the Eastman School of Professional Photography but that the actual program

has been a great improvement over the preceding term and enough new ideas presented to make it well worth the while of the man to attend who was present the year before. The 1913 School is not an exception—it is a *new* School.

Make a special effort to attend when it comes into your territory—close your studio and let your customers know you are keeping abreast of the times by seeking the newest things in photographic methods.

THE PROGRAM

FIRST DAY

9:30—11:30 A. M.

Plates, Exposure, Developing Agents and Developing. Dark Room, Skylight and Skylight Room. Lighting and Posing of Subjects from the Audience.

11:30—12:00 A. M.

Business Lecture. Subject—"Business Organization."

1:30—2:30 P. M.

Complete Artura Paper Demonstration, from Exposure to Finished Prints. Full Explanation of Control of Softness, Contrast and Tone.

2:30—3:30 P. M.

Commercial Photography. Apparatus, Lenses, Prisms, Plates, Color Screens and Cirkut Camera.

3:30—4:30 P. M.

Modern Reception Room Methods. Print Trimming, Spacing, Mounting, Show Case Dressing and Advertising.

4:30—5:30 P. M.

The Proper Handling and Developing of Platinum Papers.



FROM AN ETCHING BLACK PLATINUM PRINT

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7:30—9:30 p. m.

Commercial Photography. Interiors, Exteriors, Show Windows, Views, Machinery, Glassware, Furniture, Metals, Cirkut Camera Work. Uses of Color Screens Illustrated and Explained.

SECOND DAY

9:30—11:30 a. m.

Portraiture. Expression. Preparation of the Subject. Lighting. Posing (Hand and Figure). Plain and Artistic Draping with White and Dark Grounds.

11:30—12:00 a. m.

Business Lecture. Subject—"Advertising."

1:30—2:30 p. m.

Improved Methods of Printing. Vignetting. Masking. Mask Cutting and Proper Registering. Border Tinting. Titling Negatives for both Black and White Letters on Prints. Printing Room Dodges, etc.

2:30—3:15 p. m.

Zelta Paper (Matte Albumen). Complete Demonstration of this New Paper.

3:15—5:30 p. m.

Commercial Photography. Blocking Out and Retouching Negatives. Etching, Backing, Squeegieeing and Mounting for Loose Delivery or Binding. Preparation of Wood, Metals, etc.

7:30—8:30 p. m.

Enlarging. Papers. Equipment. Development. How to Sell and Handle Enlargements.

8:30—9:30 p. m.

Illustrated Lectures on Skylight Room Problems—Grouping, Composition, etc.

THIRD DAY

9:30—10:30 a. m.

Negative Improvement. Retouching. Working in Backgrounds.

Etching. Local Reduction of Negatives. Illustrated by Projection Lantern.

10:30—11:30 a. m.

New and Easy Method of Obtaining Beautiful Sepias on Artura Paper.

11:30—12:00 a. m.

Business Lecture. Subject—"Salesmanship."

1:30—2:30 p. m.

Printing Room. Azo Paper—Exposure, Developers, Developing and Sepia Tones.

2:30—3:00 p. m.

Printing from Negatives Made at the School.

3:00—3:30 p. m.

Complete Demonstration of Dry Mounting with New and Improved Machine.

3:30—4:30 p. m.

Useful Helps. Ideal Copying and Air Brush Suggestions. Handling Broken Negatives. Avoiding Stains on Hands. Stripping Film from Negatives. Repairing Enameled Trays, etc., etc.

NOTE.—Lectures and Demonstrations will begin *exactly* at the time scheduled in program. If you are especially interested in any sessions please be in your seat at time mentioned.



Zelta offers you something entirely new in tone and texture of paper—a means of giving your work an individuality that will make it distinctive.

O N BUSINESS COURAGE

BY THE OFFICE BOY

I bot the reception room girl's sister a neer diamon' wring for Krismuss an' a weak after she quit me for the grocery delivery boy.

Kurrs hiz kowardly hart.

An' I only pade the second installment an' hez waring thee wring.

I think I'd BKum a pirut if I only new whear I kud get a Korrespondens Kourse in pirutting.

It's awful 2 hav' lov's yung dreem shattered when youv gotta keep on payin' the installmentz.

When I BKum ritch an' famos I'm kumin bak to glote oaver the poor grocery klerk's widdow an' 19 children.

I told the Boss aboute the diamon' wring an' the installmentz an' he sed I wuzzent the firs' feller that had 2 buy otes for a ded horse.

I am glad I didden xperens this menttel anguitch durin' the Krismus rush BKaus I kuddent hav' dun my dooty.

Weeve been so blaim bizzy taikin inventory this weke that I aint had mutch time 2 brude oaver mi trubbels tho'.

The Boss says B'in bizzy haz kured manny a sikkness.

When me an' the Boss wuz chekkin up the inventory with las' yere's I sene he charged up all the outfitz les' than he did las' yere. I asts him why wuz that an' he says thatz for Dpre-

ciation, an' he showd me a plais wheare I'd banged one of the kamerys an' kraked the would, an' he sed the kamery wuzzent worth so mutch now, an' that everything that wuz used wuz natcherly wruth less.

The Boss says yure only fulin yureself when you don' figger on ware an' tair.

He says its foolitch to charg' up a thing 2 yureself for moar than you'd B willin' 2 giv' 4 it.

Wee Kum to sum kard mounts that wuzzent no good no moar an' I asts the Boss wot shoulde I put 'em down at—an' he says put 'em down in the waist baskit.

I asts him why if they kost him munney that he didn' put 'em down in the inventory, an' he says if he did it that way pretty sune all hiz azzets wood BKum lyabilitys.

I asts the Boss wot wuz the differentz Btween a azzet an' a lyability—an' he says the differentz is wot wuz keepin' him oute ov the poar hous'.

The Boss says that thairs lotz of fellers wot hitches up a lyability an' tries 2 drive it as a azzet an' then wunders wot is rong when it getz balky.

The Boss says that thair's kwite few biznesmen wot iz honest with every boddy but themselves.

I asts the Boss wot wuz the uze of taikin a inventory if it didn' tel' the man who tuk it whair he wuz at an' he says that's the anser.



FROM AN ETCHING BLACK PLATINUM PRINT

*By The Misses Selby
New York, N. Y.*





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The Boss says it's queer how sum fellers haz got the nurv to chase a burgler down a dark hall with nothin' but a tuthpik, an' aint got the nurv to faice there tru bizness kondition.

I asts the Boss did amny ov hiz inventories ever giv him hart failure, an' he sed sevrel ov 'em had, but it wuz a good thing for him to fin' oute hiz bizness wuz sik in time to kure it.

The Boss says what's the use ov waiting till yure bizness tem-perture gets up 2 nere the fatle point B4 you Bgin to know it needs doktorin.



LANTERN SLIDE MAKING

To make lantern slides is no more difficult than to make copies, the only practical difference being that a lantern slide is made from a negative by transmitted light whereas a copy is made from a print by reflected light.

If the slide is to be made of the same size as the negative, contact exposure can be made in a printing frame by artificial light in a dark room. In this case extreme care must be exercised that the delicate surface of the emulsion is not injured by rubbing or scratching when placed in contact with the negative. Both the negative and the sensitized lantern slide plate should be carefully dusted, otherwise

transparent spots will show. The light used may be an oil lamp, a gas jet or an incandescent bulb, and all extraneous light must be carefully excluded to avoid fogging.

Exposures should also be made at a uniform distance from the light as this will assist in timing correctly. If one exposure were made at a distance of one foot from the light and the next at say, two feet, it would be more difficult to expose correctly, as light is four times as weak at a distance of two feet than at one foot from its source, nine times as weak at three feet, sixteen times as weak at four feet, and so on.

No apparatus is required for making contact slides other than a printing frame and a convenient arrangement for turning the light on and off. The Folmer & Schwing lantern slide printing frame is recommended as most convenient and practical for making lantern slides by contact exposure. When making slides by contact, where the negative is larger than the slide, only such portions would be reproduced as come within the size of the Lantern Slide Plates.

Where slides are to be made from negatives having a larger or smaller area than the slide, the exposure would necessarily be made by projected light, using a lens to secure an image of the required size. The apparatus used is similar to that for mak-



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ing enlargements except that in making reductions, the distance between the lens and the negative is greater than between the lens and the sensitive plate, whereas in making enlargements the distance between the lens and the negative is less than the distance between the lens and the sensitized paper—the scale of reduction being inverse to that of enlargement. It is obvious that the longer the focus the greater will be the distance between the negative and lens and the lens and plate, and the greater the distance the greater the diffusion of the light and the longer the exposure. The rule is that light decreases in proportion to the square of the distance.

Slides can be made with the regular enlarging apparatus, using a short focus lens. The Graflex Enlarging and Reducing Camera is well adapted for this work and as the speed of a lantern slide plate is about the same as of Bromide Paper, slides can be made either by daylight or artificial light as preferred. Artificial light is more uniform than daylight and for this reason less variation of timing would be required when making exposures. It should be borne in mind that any light which is of a yellow color will work slower and give more contrast than a light in which the violet predominates. When using an artificial light without condensing lenses one

or two thicknesses of opal flashed porcelain glass should be used to diffuse the light.

In making exposures, accuracy in timing is desirable. An over exposed or over developed slide would show dark on the screen when projected in the lantern. The highlights of a good slide should be clear and the half tones and deep shadows should be snappy with well defined gradation. Many successful lantern slide workers are accustomed to slightly reduce the density of practically all slides for the purpose of clearing up the highlights, using for this purpose a weak solution of ferri-prussiate which is flowed over the entire plate or may be applied locally with a soft brush. A half inch Siberian wash brush is very useful. The plate should be reduced after fixing and before washing thoroughly as the Hypo remaining in the emulsion is sufficient to secure the desired clearing of the highlights. Care must be exercised in doing this as too strong an application of the prussiate would act too quickly and the slide would be over reduced and ruined.

For sepia tones the Hypo alum-toning bath will give very beautiful results.

The beauty of lantern slides may be enhanced by coloring if skillfully done. For this purpose transparent water colors should be used. A frame something like



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*By The Misses Selby**New York, N. Y.*

a retouching easel would be a convenience in holding the slide to be colored. Opaque or body colors should not be used as these do not transmit the light. The colors giving best results are Velox Transparent Water Colors which are particularly recommended for this purpose.

The completed slide should have a suitable mask and be protected by a cover glass to which it is bound with lantern slide tape. When showing slides in a lantern, the sky side is down and cover glass, designated by a small white sticker, is next to the light.

BUSINESS WOMEN

Photography may still be looked upon as a man's profession, but woman has long ago taken her place in the photographic world and been recognized as a very important factor in the future development of the photographic business.

We feel sure that our readers will be interested in the work of women who have made a business as well as an artistic success of photography, and we take especial pleasure in offering in this issue of STUDIO LIGHT a series of

illustrations from the studio of the Misses Selby, who for a number of years have been prominent among New York photographers.

It is only reasonable to believe that in many ways a woman is better fitted to produce really artistic pictures of women and children than is a man, for who knows more of her ways than one of her own number, and who is better able to apply this knowledge to the making of photographs?

To be sure, the greater number of our profession are men, but there is probably a greater proportion of women photographers who have gained distinction by reason of the real artistic value of their work, and the Misses Selby are of this number.

Coming to this country from London, England, these young women opened their first New York studio at Fifth Avenue and 18th Street, but a little later, moved to 292 Fifth Avenue, and about two years ago, reached their present location at 628 Fifth Avenue, each of these changes naturally being made as the result of their high class clientele gradually moving uptown.

The best class of New York patrons are very discriminating, and the Misses Selby, like many other of our best photographers, have found Etching Black and Etching Sepia Platinum prints

from Seed Plate negatives, not only best for expressing their own individuality, but most pleasing to their customers.

While much of the beauty of the original prints is lost in reproduction, still one cannot but appreciate the quality and profit by the study of the work of the Misses Selby which we are privileged to reproduce in this issue of Studio Light.



PRACTICAL SUGGESTIONS

IDEAS THAT HAVE BEEN TRIED
BY PHOTOGRAPHERS AND
FOUND TO BE USEFUL

In loading plates into a holder, of course you always go over the surface of the plate with a camel's hair brush to remove any particles of dust. If the brush is tin bound, there is danger of scratching the plate. Stretch a wide rubber band over the tin and the danger is obviated.



Do you ever have trouble in locating the brush and, as a consequence, neglect to dust the plates? If so, fasten a stout cord to the handle of the brush and tie the cord to a nail on the wall or a shelf, where it can readily be found in the dark. An elastic cord is best because it can be shorter.

THE ONLY CONDITION

We make but one condition in our offer of cuts for the use of photographers.

It is obvious that two photographers in the same town would not care to use the same cut, and we are therefore obliged to limit this offer to one photographer in a town. It will be a case of first come first served. The first order from a city will be promptly filled. Succeeding orders (if any) will necessarily be turned down and the remittance, of course, will be returned. It is also obvious that we cannot, on account of the cost of the drawings, furnish any large variety of cuts at the nominal prices quoted, and therefore can offer no substitute cut. The thing to do is to get your order in *first*, as it would not be fair to give the man who happens to get in his order early one month, a permanent advantage; we shall book no orders in advance. They must always specify the number of cut wanted. These cuts consist of the illustrations only, thus making it possible for the printer to change the wording or the amount of space to be occupied by the wording if so desired.



The Living Picture

is our idea of a successful portrait. This means a study of the character and mood of the sitter—as well as of salient features—and the facilities for interpreting them.

Our studio equipment is up-to-date, and the entire studio surroundings are designed to put the sitter at ease, enabling us to catch the living, natural, everyday expression.

If this is your idea of a portrait, you will appreciate our work.

The Pyro Studio

E. K. Co.

No. 186. Price, 30 cents.

BULLETIN: THE EASTMAN SCHOOL OF PROFESSIONAL PHOTOGRAPHY FOR 1913



Toronto, Canada	January 14, 15, 16
Montreal, Canada	January 21, 22, 23
Boston, Mass.	January 28, 29, 30
New York, N. Y.	February 4, 5, 6
Philadelphia, Pa.	February 11, 12, 13
Pittsburg, Pa.	February 18, 19, 20
Buffalo, N. Y.	February 25, 26, 27
Cleveland, O.	March 4, 5, 6



Our Interest In Your Results

As manufacturers of sensitive photographic materials, we use only the most carefully tested chemicals.

Your use of these same chemicals means to us, the most favorable treatment of sensitivie goods of our manufacture—to you, more perfect and satisfactory results.

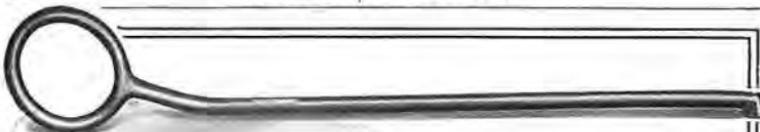
In justice to the sensitive materials and your results, use Eastman Tested Chemicals.

*Get acquainted with the mark of
Chemical Certainty.*



EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers.



Keep your Fingers out of the Hypo!

Use an Eastman Print Paddle instead of your fingers and you won't have Hypo on your paper and in your developer.

Curved handle allows paddle to lie flat on prints. Hooked end prevents slipping into bath. Hard rubber around an aluminum core, non-absorbent, acid-proof and unbreakable.

Order from your dealer.

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.



The New Artura Printer

The distinct advantages of the Artura Printer are in a large measure due to the fact that it has been designed by practical developing-out paper printers who know the essential points of a machine for this work, and is manufactured by skilled mechanics who are thoroughly familiar with the needs of the profession.

It is substantially constructed on scientific principles—is positive in its action and rapidly and easily manipulated. The cabinet has a 14 x 17 drop leaf at either side to hold the paper and exposed prints and occupies only 24 x 37 inches of floor space.

The Artura Printer is the most practical and convenient device on the market for printing Artura and other gaslight papers.

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For etching effects in warm black or rich sepia, use the highest grade of pure platinum coated papers:

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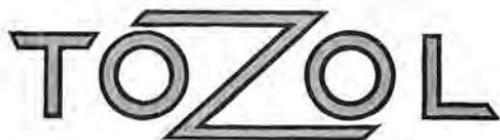
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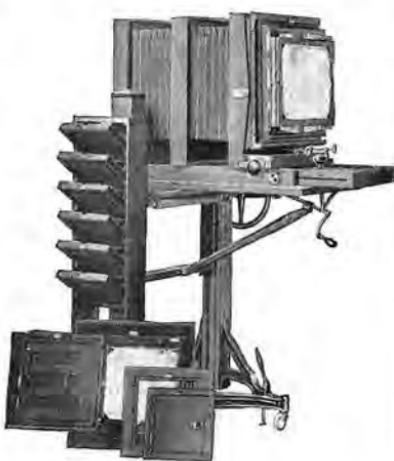
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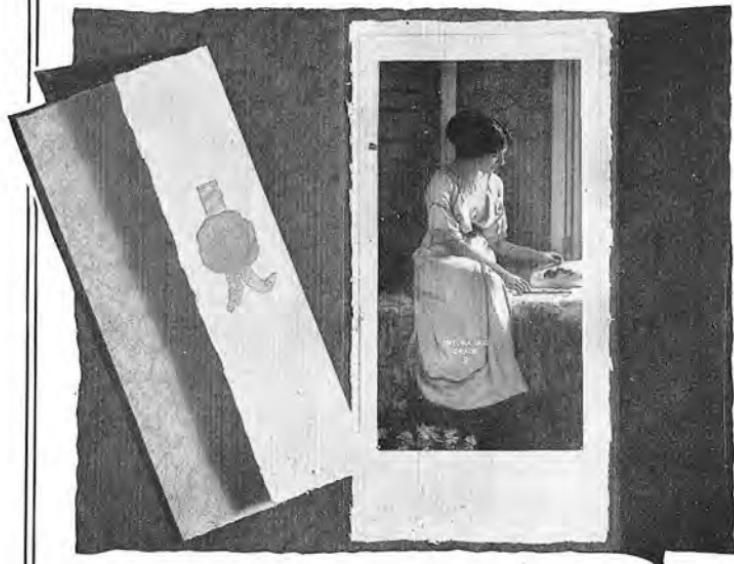
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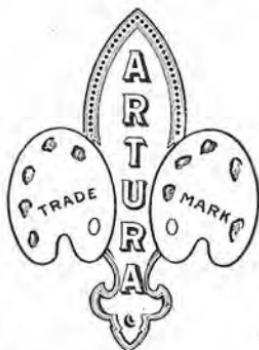
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